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place set apart for *tapu* individuals. The space behind the bed, between the back log and the rear wall, was, according to Garcia (14, p. 127), sacred, a place for the gods, and the place where inmates spat (spittle being safe from evil doers here). Bundles of clothing and other articles were slung up to the ridgepole with cords (23, p. 89), and valuables were suspended in baskets in the same manner, the cord sustaining them being passed through a coconut shell to prevent rats from climbing it (24, p. 113). The upper surface of the joist supporting the front eaves of the house served as a shelf, on which small articles were put. Articles were also hung from the small supports that ran horizontally along the inside of the rear wall. Early visitors describe the way in which weapons, utensils, stilts, adzes, drums, skulls, and other things were hung on the walls (16, pp. 159-60; 19, p. 129). Small wooden chests *(tifa, umete)* served as containers of articles of value. Garcia (14, p. 129) and Krusenstern (16. pp. 159-60) describe, in one end of the houses of the wealthy, a small partition of bamboo to protect such sacred objects as the bier of a recently deceased ancestor. A part of the interior furnishings of a sleeping house was frequently an empty coffin, waiting for the body of its still living owner or a coffin containing a corpse slung up under the ridge pole. Lower jaws of hogs were observed projecting from beneath the front eaves of a house at Pua Ma'u, on which were formerly hung containers holding the *popoi* of the *tapu* members of the household. These were the jaws of the hogs that had been eaten at the feast of consecration of the house when it was new. The interior of the house was lighted at night by means of kernels of the candlenut *(ama)* strung on the midrib of a coconut leaf or on a strip of bamboo. This candle was stuck into the side of the house, and a vessel was placed beneath to catch the ashes.

The Fata'a

The structure restricted to the use of *tapu* men was the *fata'a (fata'a moe, nahua)*. This according to accounts on Hiva Oa, consisted of a frame, the dimensions of which were about 15 by 20 feet, raised on posts from five to twelve feet high, over which was a roof or house. This structure stood close by the platform of the common sleeping house. The top of the staging, or floor of the house, was made of planks or logs. On it was a fireplace made of earth and stones, where the food of the *tapu* members of the household was prepared. The *fata'a* served also as a storehouse for the food of these *tapu* persons. Old men, who no longer associated with women, and hence were always *tapu*, lived constantly on the *fata'a*, sleeping there. Women were never allowed to enter but only men and boys. The floor was reached from the ground by means of a ladder, made, according to my native informant, of rungs lashed on poles with sennit.

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dishes here. The *ma*, almost like clay, is dug out of its hole, carried to the house in a bowl, and placed on the *hoaka* or long, wooden trough to be kneaded. If it is very old and hard, it must be softened with water. Indeed throughout the preparation of *popoi*, water as a lubricant is used so freely as to become an important ingredient. When it is kneaded into a soft dough, it is wrapped in small packages, enveloped in fau leaves and tied with the bark. Today these packages are boiled in water in kerosene cans or large iron pots, but it is the earth oven in which they were originally baked, that we should include in this description.

The average oven is a hole dug in the ground, about two feet deep, three feet wide, and four feet long. In the bottom of it is placed the firewood (*vehie*), and on top of this, stones deeply pitted, which do not burst with heat. Fire was made originally by rubbing a small stick along a groove in a larger stick. (See description under The Dwelling, The Cook House.) In this oven (*umu*) the stones are heated thoroughly, part of them then removed with a *kipo* (which is a kind of long-handled dipper made with a stick passed through a coconut shell), or with the *koke mei* (tongs of two sticks bound together with fau bark which, as its name indicates, is primarily designed to lift roasted *mei* from the fire.) A thin layer of earth is spread over the remaining stones, their heat tested by the bare foot of the cook; the packages of *ma* are put in on a criss-cross of green guava sticks or petioles of fau leaves, to keep them from burning; the remaining stones are heaped about the packages, and the whole is covered with fresh *mi'o* leaves and then overlaid with earth.

Ma is tested like cake, by thrusting a small stick into a package to see if the dough still adheres to the stick. When it does not, the *ma* is cooked. The packages (*koumu*, Hiva Oa, *vahima*, Nuku Hiva—8) are taken out of the oven and unwrapped; the *ma* is placed on the kneading trough and pounded into a smooth paste with the stone *popoi* pounder (*kea tuki popoi*). It is pounded when hot preferably, since fermentation follows quickly when it is pounded cold and the *ma* does not keep so well. After pounding, it is again wrapped in leaf packages and kept until needed. In time it collects maggots and must be washed in salt water before being eaten, but it keep this way for some time.

It is this *popoi ma* which is mixed with the fresh breadfruit to make *popoi mei*. The fresh breadfruit has been ripened with a green guava stick and is now roasted on a wood fire. The blackened and charred skin is peeled off, the core removed, and the flesh mixed with water and pounded on the board until quite soft. Then a hole is scooped in the middle of the white *mei*, the brown *ma* is taken from its package and put into it, the two are kneaded together, with the constant addition of water to make

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252 mouth with strips of the fau bark and are hung on green poles across a trench in the ground, three or four feet deep and sometimes long enough to accommodate twenty nets of *feikai*. For many hours large fire-wood has been burning in the trench, and there is now a hot bed of stones in the bottom. These are covered with green sticks, leaves, and a layer of earth. Across the trench are placed the poles with their burden of nets hanging just so as to escape the covered stones. The *feikai vaihopu* is steamed all night under a cover of leaves and earth and bark. When it is taken out, the coconut is all absorbed, except for a coating of sweet, curdled sauce called *kahikahi*. *Feikai* will keep for days in an unopened basket, but must be eaten at once when opened. In Atu Ona, this *feikai* is called *feikai mei pa'a*. Mr. Linton watched the process there and described it as follows (in words and pictures):

Making *feikai* is an elaborate process requiring six days as a minimum. In pre-preparing it, small breadfruit, although apparently not of any special species, are pierced at the stem end with a bamboo, the fragment being broken off in the hole. These pierced breadfruit are then placed in special containers made by removing the bark from a fau log about eight inches in diameter, allowing it to keep its original form. These bark troughs are then lined with fern and the breadfruit laid in them in a single line, (Pl. VI, *C*) the bark being bent back and tied with numerous strings in such a way as to form a closed tube(Pl. VI, *D*). The breadfruits are left in this tube for four days, by the expiration of which time they have become so soft that they are easily peeled and the pulp can be separated from the core with the fingers.

In the meanwhile, several holes about eighteen inches in diameter and a foot deep, have been dug, and these are now lined with a layer of fau leaves. Within the fau leaves, four *ti* (*Cordyline australis*) leaves, tied in pairs by the tip, are laid so that they form a cross, and over these, three or four sections from the center of banana leaves. The banana leaves are wilted before use, to give greater flexibility, and a piece of the midrib about five inches long is left protruding at either end. The successive linings of the hole provide a bucket-like container, and in this is placed the pulp of three or four breadfruit, depending on their size, and about a quart of water. To this is then added sweet juice made by grating and squeezing the kernels of sprouted coconuts and a little coconut meat (Pl. VII, *A*). The ends of the *ti* and banana leaves are then brought up together and tied with a long strip of fau bark, whose ends are twisted together above the hole (Pl. VII, *B*) and attached by means of the rope to a second similar bundle, the pair being hung on a pole supported some distance above the ground (Pl. VII, *C*). Occasionally, a single pair of *ti* leaves is used instead of the four, and there are individual differences in the tying, that enable the owners to identify their bundles in the large oven.

●[354] The bundles are cooked in an unusually elaborate earth oven. These ovens are generally used in common by several families, all of whom assist in their construction. The largest seen was over ten feet in diameter and about three feet in depth, and would hold one hundred bundle of *feikai*. The oven is filled with a mixture of large stones and logs, and a fire kept going for twenty-four hours, at the end of which time the boulders are red-hot. The stones and the embers are then raked out, and the oven is lined with an even layer of hot stones, which are covered with a layer of moist earth about three inches thick. A number of peeled *fau* logs six to eight inches in diameter, are then laid across the depression, and the bundles, in pairs, are hung across these so that their weight is partly supported by them (Pl. VII, *D*). Immediately above the logs a single layer of unpeeled fau poles, about an